INTERNATIONAL DANCE OPEN

RULES AND REGULATIONS

2026

1 GENERAL INFORMATION AND MEMBERSHIPS

International Dance Open is a competitive dance sport event for all dancers in all age categories and style groups. All clubs, unions, and studios have right to participate. For more information about upcoming events please visit the official website www.internationaldanceopen.com.

1.1 MEMBERSHIP

Each Representative of International Dance Open serves as the intermediary entity between the International Dance Open and any groups, associations, dance schools, dance clubs, judges, or other individuals within their respective countries who desire to partake in International Dance Open Events. You can find the list and their contact information on our official website.

International Dance Open Representatives must:

- Adhere to all regulations outlined in the International Dance Open Statutes and Rules & Regulations.
- Consistently endeavor to ensure equitable representation for all their members in all interactions with the International Dance Open, without bias or favoritism.
- Make every effort to offer equal opportunities to all their members who express a desire to take part in International Dance Open Events.
- Distribute all relevant information available on the International Dance Open website to any individuals keen on engaging in International Dance Open Events.

2 ORGANIZATION AND CONDUCTION OF INTERNATIONAL DANCE OPEN EVENTS

2.1 INTERNATIONAL DANCE OPEN EVENTS

- Competitive dance events within the International Dance Open are organized and executed in accordance with the regulations stipulated in the International Dance Open Rules & Regulations.
- The organization of International Dance Open Events is entrusted to an Organizer contracted by the International Dance Open Director. These events must be overseen by an International Dance Open Head Judge and conducted following the International Dance Open rules for scrutineering and judging.
- All International Dance Open Events are announced on the International Dance Open website. However, it should be noted that the International Dance Open cannot guarantee the regularity of specific events, being held annually.
- Unless specified otherwise, participation in International Dance Open Events is open to both amateur and professional dancers. Registration must be completed through the International Dance Open Registration System.
- Competitions within International Dance Open Events will be conducted and judged in accordance with the current version of the International Dance Open Rules & Regulations.
- All promotional material on website, television and social media must have International Dance Open logo visible.
- The official International Dance Open Logo must be visually presented at the competition site.
- All competitors are competing at their own risk! All competitors, team leaders, attendants, parents, and/or other persons involved in any way with the competition, recognize that International Dance Open will not take any

responsibility for any damage, theft, injury or accident of any kind during the competition, in accordance with the International Dance Open Rules and Regulations.

2.2 EVENT ORGANIZATION

- All possible measures should be taken to ensure that participants, officials, and the public experience top-tier organizational standards.
- This includes the following: Information and services to the public which will provide the maximum enjoyment from the event, medical service.
- The Organizer is obligated to send a preliminary schedule to the registered participants and allow them to make changes in 24-48h. Once the final schedule by days and disciplines is published, the official schedule cannot be changed.
- The organizers reserve the right to determine the participation fee and its pricing method according to their discretion.

2.3 LANGUAGE REQUIREMENTS

- All Head Judges, Judges, Team Captains, Scrutineers, Moderators and others, who are representing International Dance Open in any official manner, must have a working knowledge of English or must have an English speaking interpreter, at their own expenses, with them at all times while acting in an official capacity on behalf of International Dance Open.

2.4 REGISTRATION

- All registrations for International Dance Open Events must be completed through the International Dance Open registration online program. All entries will be assigned a starting number.
- Entries are processed in the order they are received and are limited to the amount of available performance time, so please enter early to avoid disappointment! Contestants are free to enter as many categories as they want.
- All contestants' full names and ages must be included in all entries.
- Any changes must be made in given time before the competition begins. All dancers participating in International Dance Open Events must be registered through International Dance Open registration program before they compete.
- The Organizer may extend the deadline for entries in agreement with the International Dance Open Director.

2.5 GUIDELINES FOR TEAM LEADERS

<u>The TEAM LEADER' duties are outlined following this guideline:</u>

- They must speak English and if not they are required to have an interpreter with them who can speak and read English fluently.
- To check the enrolment and start lists of the Organizer.
- To enroll the dancers at the event, cancel the missing ones, add changes, late entries (if the Organizer accepts them).
- To check the updated official lists and informs their team/parents.
- To pay for the participation fees in total (separate payments from one team will not be accepted), collect all start numbers, accreditations, wrist bands, and documents given from the Organizer at the check-in.
- To provide Organizer (if needed) with contact information / mobile phone.

- To check the lists of qualified dancers for the next rounds and be sure the dancers are prepared.
- To check the music (if needed) with the program Administrator
- To inform Check-in about possible changes, cancellations (in case of illness, injury during competition).
- To collect the diplomas of the dancers not qualified to the next round.
- To be present and accessible in situations where immediate action is required, ensuring that team members are promptly informed about any changes such as a re-dance, alteration in timing, or any unforeseen circumstances. This includes being vigilant about potential issues arising from warnings or, in more severe cases, disqualifications.
- To file a complaint or, better still, solve the problem together with the International Dance Open Head Judge.
- A written complain is charged 50,00€ and if it's valid, the money will be refunded.
- To observe the time schedule and inform the dancers about any changes.
- To be available by mobile at any time during the competition.
- To sign the liability waiver.

2.6 AGE CATEGORIES

- A competitor's age category is determined by her or his year of birth as it falls within the calendar year of the competition (counting from January 1).
- To determine the average age of an entry (groups), add together the ages of all the dancers in the routine and divide by the total number of dancers in the entry. All averages are to be rounded down to the nearest whole number.
- The average age of each entry may not drop more than one age division below the age of the oldest dancer in the entry regardless of the actual average age. (eg. Dancer from Senior category cannot perform in Junior category).
- Not more than 50% of the dancers in the Trio, Group, Formation, or Production can be younger than the actual age category.
- Solo dancers cannot change the age category during the year

CATEGORY	AGE
Baby	3-5
Mini Kids	6-8
Kids	9-11
Junior	12-14
Youth	15-17
Senior	18+
Senior 2	30+

2.7 REPLACEMENT OF A DANCER DURING A COMPETITION

- During a competition, a replacement of dancer/dancers can be done in case of an injury or otherwise incapacitated (severe illness of the dancer, death or severe injury to a family member, stolen costume or shoes, transportation problems, etc.) upon approval of the International Dance Open officials (Director and Head Judge).
- Not more dancer than 1 in trio and groups, and maximum 3 in formations/productions can be changed.
- When the dancer that is injured is taken out of the competition, the substitute needs to dance all consequent rounds of the category until the end of the competition. Dancer in solo and duo category cannot be replaced as their enrolments and titles are personal.

2.8 DANCE DISCIPLINES *

- Show Dance
- Jazz Dance
- Tap Dance
- Acro Dance
- Ballet
- Modern
- Contemporary
- Lyrical
- Musical Theatre/Character
- Majorette
- Pom Pom
- Folk/Ethnic
- Belly Dance
- Latin Show
- Disco Dance
- Hip Hop Battle (solo/duo)
- Hip Hop Show
- Breaking
- MTV Commercial
- Kpop Cover
- Sing&Dance
- Open
- Artistic Production
- Urban Production
- Open Production
- Improvisation (solo)

see 4 DANCE DISCIPLINES FOR DETAILS

2.9 DANCE CATEGORIES

GROUP STRUCTURE	NUMBER OF PARTICIPANTS
Solo	1
Duo	2
Trio	3
Group	4-10
Formation	11-15
Production	16+

2.10 LIFTS

The term "lifts" refers to movements or figures wherein one dancer's both feet are lifted off the floor, supported physically by another person. Lifts are allowed in all age categories except Baby and Mini Kids.

Forbidden elements for Baby and Mini Kids age categories:

- Elements involving standing on the head are prohibited.
- Movements where the majority of the weight is supported by another dancer are not permitted.
- Any jumps from props exceeding a height of 1 meter are prohibited.

ACROBATIC MOVEMENTS:

- Acrobatic movements involve rotations of the body around the sagittal or frontal axis, such as somersaults and handwheeling. These actions are permissible in certain disciplines but not universally accepted. Please consult the specific regulations for the relevant discipline.
- Even if allowed, acrobatic maneuvers may not necessarily improve a dancer's score and could potentially lower it if executed incorrectly. However, acrobatic elements should not overshadow the overall routine.
- In categories like Baby and Mini Kids, acrobatics are permitted as long as at least one body part remains in contact with the floor.

2.11 PROPS

- Permitted in various disciplines. However, Stage Props must be transported by the dancer(s) and/or a coach in a single trip.
- The use of props, liquid shoes, costumes, or any substances that may cause littering, damage, or pose a safety risk to the dance floor or stage is strictly prohibited across all disciplines. Violation of this rule will result in a warning and/or immediate disqualification.
- Electrical devices, such as personal light effects and music devices plugged into an electric socket, may be used as props, provided they are battery-powered.
- Scenic backgrounds and floor props must be set up within 10 seconds and removed within 10 seconds for Solo, Duo, and Trio entries, and within 25 seconds for Group entries. Formations are allotted 30 seconds for setup and 30 seconds for removal from the stage. The timing begins when the first piece of scenic material touches the stage for setup and concludes when the last piece is removed from the stage. The requirement for dancers to carry props in one trip, both on and off the stage, remains unchanged.

2.12 COSTUMES, MAKE UP AND THEMES

- Makeup and costumes must be suitable for the dancer's age, gender, and the nature of the discipline. They should never be offensive to the audience or other participants. Music must also align with the dancer's age group, with explicit sexual lyrics and guttural sounds prohibited. Dancers must be mindful of the lyrical content of their music selections.
- Teachers and choreographers should exercise caution in selecting themes for children and juniors, avoiding themes involving suggestive movements or violent content.
- Religious or political symbols used in costumes or decorations should be appropriate to the theme and choreography, maintaining good taste and avoiding offense to others. Personal jewelry should be limited unless integral to the costume.
- Any infractions of the rules regarding costumes, makeup, movements, or themes should be promptly addressed if warned by the Head Judge. Failure to rectify the infraction may result in penalties for the competitor in subsequent rounds.
- Costumes must ensure coverage of the dancer's intimate areas throughout the entire performance. Intimate parts include the buttocks, bust, and pubic areas. These areas must be covered with non-transparent material of any color, except tan or flesh color. Transparent material used must be lined with non-transparent material.

<u>LOWER BODY:</u>

- Buttock: Defined as the area from the crease between the leg and bottom up to the hip line across the body.
- Hip line: The top line of the panties should be positioned high enough to conceal the horizontal line between the buttocks muscles.
- Panty Line: Panties should cover the entire buttock in the back and follow the line between the body and flexed leg in the front. The distance between the hip line and panty line should be at least 5 centimeters (2 inches) when measured from the side.
- Abbreviated bikini bottoms, thongs, thong appliqués, and any shorts imitating a thong look are prohibited.
- Male dancers are recommended to wear a men's dance belt underneath their costume. Costumes consisting solely of a men's dance belt are not allowed.

<u>UPPER BODY:</u>

- Abbreviated bikini tops, tube tops, and tank tops are prohibited across all age divisions. For female dancers, breasts must be covered. Male dancers are permitted to perform bare-chested.

3 MUSIC

Time limits:

Solo 2.30mins | Duo/Trio 3.00mins | Group 4.00mins | Formation 6.00mins | Production 8.00 mins
There is no minimum time limit.

- The music provided by competitors must meet high-quality standards, including clean editing and precise cuts.
- Live music is not permitted unless explicitly allowed in the rules.
- Competitors must submit their music through the registration website as part of their official enrollment, ensuring it meets the deadline, typically five days before the event. A backup copy on and USB flash drive must be brought to the competition.
- The backup music on the USB flash drive must clearly indicate the start number, dancer group's name, club/school name
- Competitors are responsible for informing the Organizer if they enter the stage with music or before it begins, as well as if there are any interruptions, such as stops, starts, tags, or silent sections within the composition.
- Music must also be appropriate for the age division of the dancer/s. Explicit sexual lyrics and guttural sounds are prohibited. All dancers must be aware of the lyrics in the music they use.

4 DANCE DISCIPLINES

4.1 SHOW DANCE

- Characteristics and Movement: Show Dance does not possess its own distinct dance technique. It is broadly rooted in Ballet, Jazz, and/or Modern and Contemporary dance techniques. While it is not obligatory, Show Dance compositions may incorporate various elements from these dance disciplines. Additionally, other dance forms such as Disco Dance, Hip-Hop, Electric Boogie, Break Dance/Breaking, Tap Dance, as well as artistic sports like acrobatics and gymnastics, can be integrated, albeit they should not overshadow the routine. Evaluation must adhere to the standards set forth by International Dance Open, and Judges must be well-versed in these criteria.
- Show Dance permits the utilization of lifts (excluding Baby and Mini Kids age category, 2.10 LIFTS), props (2.11 PROPS), lip-syncing, and other theatrical effects.
- Every Show Dance choreography must exhibit a concept, whether it be a guiding theme, a narrative, or a visible idea aimed at entertaining, captivating, evoking emotion, and/or conveying a message to the audience.
- The performance must be titled, and the concept, story, or theme must be fully comprehensible, conveyed through dance movements that align with the piece being presented, while also showcasing creativity, imagination, and originality.
- Acrobatic movements are permitted and these movements will be evaluated based on show criteria and should never dominate the performance but rather harmonize with the overarching idea or theme.
- Evaluation criteria include musicality, diversity of dance styles and patterns, originality, overall performance, and individual choreography. It is crucial to achieve harmony among the concept, music, dance, choreography, costume, and props in the presentation, as the overall image will be considered during performance assessment.
- Groups and formations will be evaluated as cohesive units. While solo, duo, or ensemble segments may be included, they should not overshadow the overall performance.
- In cases where modern gymnastic movements overshadow a performance, a significant reduction in points within the technique dimension should ensue.

Props

- Hand Props encompass objects carried by hand and not integrated into the costume, such as bells, flags, canes, umbrellas, and similar items.
- Floor Props refer to objects placed on the floor, such as chairs, stairs, ladders, tables, and comparable items.
- Scenic Backgrounds and Backdrops include scenic curtains, flats, or other scenery elements.

4.2 JAZZ DANCE

- Characteristics and Movement: Jazz Dance Styles encompass a rich history, ranging from Primitive Jazz rooted in African Folk Dances to Contemporary Jazz influenced by modern musicians. Today's Jazz Dance incorporates diverse styles and tempos, including Lyrical Jazz, which combines Jazz and Ballet techniques to interpret music and evoke emotion through movement.
- Jazz Dance embodies a diverse array of artistic expressions, with the mentioned variations serving as illustrative examples within this category.
- The routine must exclusively comprise Jazz elements, incorporating Jazz technique, turns, jumps, isolations, stretches, port de bras, and movements of the legs and upper body. Evaluation will also account for timing and rhythm.
- Acrobatic Movements: Within Jazz Dance, limited acrobatics are permissible under the condition that a body part remains in contact with the floor, or a dancer receives support from a partner in duo/group formations (excluding Baby and Mini Kids categories, 2.10 LIFTS). It is emphasized that acrobatics should not overshadow the routine.
- A Jazz dance routine can be based on the pure technique of the dance discipline and may contain a story or a theme. Choreography is musically driven with an emphasis on polyrhythm and improvisation. Dependent on preserving historical roots of the discipline while leaving room for innovation.
- Lip-sync is not allowed in Jazz Dance.

Props

Hand, stage, and floor props are permitted under specific guidelines:

- Clothing: Costume accessories like hats, scarves, gloves, and belts may be worn if they are essential to the costume. These accessories can be removed or exchanged during the routine but should not be left on the stage after the performance. Dancers must pick up any discarded items before leaving the stage.
- Hand Props: Props such as canes, umbrellas, handbags, and flags are allowed if they are integral to the routine and utilized throughout the performance. They may be placed on the floor temporarily but should not be left unused. Hand props cannot be used as floor props. For instance, dancers cannot leave a hand prop on the floor throughout the routine without incorporating it into their performance.
- Floor Props: Necessary items such as chairs, stools, boxes, or ladders may be brought onto the stage by a dancer in one trip. These props must play an essential role in the routine and be used throughout the performance. Decorative items are not permitted. Dancers are responsible for removing the floor prop from the stage at the end of the routine.
- Scenic or Stage Props: Items like scenic backgrounds, backdrops, or trees used to enhance the stage or create a scene are not allowed.

4.3 TAP DANCE

- While the primary focus remains on the seamless integration of the dancer's footwork with sound, various styles of tap dancing will compete against each other, including Rhythm, Hoofing, Buck and Wing, Waltz Clog, Military, Precision Kick Line, Latin, and Musical Theater.
- The music must not contain prerecorded taps.
- Personal amplification devices are not permitted.
- The use of a cappella or tacet (silence) in any routine must not exceed 30 seconds. This absence of music should be within the music itself and not at the beginning or end. "Stop Time" refers to a silent part of a measure

with some notes played, while "A Capella" is a longer silent phrase devoid of any music, both limited to 30 seconds.
- Props – 2.11 PROPS
- Acrobatic Movements that are an integral part of the routine are permitted (except in Baby and Mini Kids categories, 2.10 LIFTS), but will not enhance the dancer's score.
- In the Baby and Mini Kids, as well as Kids categories, dancing or performing toe work (dancing on pointe) for longer than one beat of music is not permitted. Toe work/dancing on pointe, defined as dancing or standing on the tips of the toes in weight-bearing steps on one or both feet, should not exceed one beat of the music in these age categories.

4.4 ACRO DANCE

Acrobatic dance encompasses various techniques including tumbling, balancing, contortions, and aerial tricks performed with controlled movement. These elements, along with static elements, jumps, hand support elements, turns, rolls, walkovers, and saltos, should seamlessly blend with dance movements and combinations. The focus lies on strength, stretch, control, and fluidity of movement, with dance and acrobatics balanced in equal measure.

- Aerial tricks are permitted in all age divisions except BABY and MINI KIDS, where tricks are allowed only if a body part remains in contact with the floor.
- Dancers are prohibited from executing tricks or elements beyond their level of training or expertise. It's crucial for trainers to consider the individual dancer's physical development, core strength, and age when determining which elements are appropriate for them:
  a) Flexibility elements / balances (intended figure shall be executed to show strength and control)
  b) Gymnastics rolls/acrobatic skills
  c) Jumps & Leaps
  d) Turns
- For safety reasons in the BABY and MINI Kids age category:
  a) Lifts or supports exceeding the height of the dancers, as well as throws from another dancer's hands, are prohibited.
  b) Falling on the knees, stomach, or back from a jumping position is forbidden.
  c) Performing the same acrobatic element more than three times consecutively is not allowed. However, variations of the element are permitted, such as different forms of cartwheels.
  d) Executing a headstand or head balance is not permitted.
- To ensure safety, wearing decorative elements such as earrings, nose or tongue piercings, navel piercings, facial jewelry, eye-glasses, hearing devices, transparent plastic decorations, bracelets, necklaces, and pins is strictly prohibited. All such decorations must be removed before performing, with the exception of stresses on the dress and temporary tattoos. Additionally, all accessories, including hair accessories, should be securely fastened and preferably soft and flat. Long hair must be tied back and kept away from the face.
- If a dancer needs to wear glasses (for medical reasons) during their performance, it is recommended that the dancer have an elastic holding them on/around head
- Stage Props, Hand Props and floor props are NOT permitted.

<u>Evaluation</u>

- Flawless technique in both dance and acrobatics
- Seamless transitions between tricks and dance elements
- Technical excellence, including extension, stretched knees, feet, and elbows
- Height and quality of jumps
- Incorporation of floor work
- Flexibility and extension
- Visual presentation, including theme, costuming, and artistic concept
- Variety of tricks and dance elements

- Smooth transitions and age appropriateness
- Originality, creativity, and uniqueness
- Appropriateness of music selection

4.5 BALLET

Classical Ballet stands as the epitome of formal ballet styles, rooted in traditional technique with variations from different regions like Russian, French, British, and Italian. Renowned for its distinctive attributes such as pointe work, leg turnout, and graceful movements, it demands adherence to its specific technique and style, allowing performances in soft ballet slippers or Pointe shoes. While accommodating modern choreography, it must retain its classical essence, excluding Lyric, Modern, and Modern Jazz pieces.

- Pointe work is prohibited in Baby, Mini Kids and Kids categories.
- Lifts are allowed and encouraged (except in Baby and Mini Kids, 2.10 LIFTS) While adhering to the Classical Ballet tradition, lifts may include drop-falls, supported turns, and jumps leading to catches.
- Acrobatic Movements: Not permitted in the Ballet discipline.
- Stage Props are permissible but must not involve cumbersome scenic elements, and dancers must handle them independently, ensuring swift on and offstage transitions.
- The choreography can be one of the variations listed below, or 100% own choreography:
- *Giselle (Adam/Perrot, Coralli) Variation of Giselle, Act I Peasant Pas de Deux, Pas de Deux Variation from Act II*
- *Don Quixote (Minkus/Petipa) All Pas de Deux, Act I, Act II and Act III Variations, All Kitri's Variations and Queen of the Dryads*
- *Le Corsaire (Adam, Drigo/Petipa) Pas d'Esclave and Variations, Odalisques Variations, Jardin Anime, Act III Pas de Deux and Variations*
- *Diana & Acteon (Pugni/Vaganova) Pas de Deux and Variations*
- *Flower Festival at Genzano (Halsted/Bournonville) Pas de Deux and All Variations*
- *Grand Pas Classique (Auber/Gsovsky) Pas de Deux and Variations*
- *La Bayadere (Minkus/Petipa) All Variations*
- *Coppelia (Delibes/St. Leon) Pas de Deux, all variations*
- *La Esmeralda (Pugni/Petipa) Pas de Deux and Variations*
- *La Fille Mal Gardee (Hertel/Nijinska, Romanoff) Pas de Deux and Variations*
- *La Sylphide (Lovenskjold/Bournonville) Pas de Deux and Variations*
- *Paquita (Minkus/Petipa) Any Variation*
- *Raymonda (Glazunov/Petipa) All Variations*
- *Satanella (Pugni/Petipa) Pas de Deux and Variations*
- *Swan Lake (Tchaikovsky/Petipa, Ivanov) Pas de Trois and Variations, Odette's Variation, Act II Black Swan Pas de Deux and Variations*
- *The Flames of Paris (Asafiev/Vainonen) Pas de Deux and Variations*
- *The Nutcracker Suite (Tchaikovsky/Vainonen) Pas de Deux and Variations*
- *The Sleeping Beauty (Tchaikovsky/Petipa) All Variations*
- *Walpurgis Night (Gounod/Lavrovsky) Pas de Deux and Variations*
- *The Talisman (Schnietzhoeffer/Drigo/Petipa) All Variations*
- *Napoli All Variations*
- *Harlequinade (M. Petipa) Pas De Deux Variations*
- *The Fairy Doll Variations*

4.6 MODERN

Modern dance is an artistic form with many styles that has undergone development over a relatively long period of time. Modern dance is a more relaxed, free style of dance in which choreographer's uses emotions and moods to design their own steps, in contrast to ballet's structured code of steps. It has a deliberate use of gravity, whereas ballet strives to be light and airy. This particular dance discipline concerns using modern dancing techniques that were created for the most part during the first half of the 20th century by renowned dance teachers and choreographers, /e.g. Martha Graham, José Limon, Alvin Ailey, Merce Cunningham, Lester Horton, Kurt Jooss, Mary Wigman, Hanya Holm and others.

- Characteristics and Movement: Modern dance routines should be characterized by the use of modern dance techniques and contemporary trends. While it can incorporate elements from various dance styles, including Hip-Hop or Disco, the essence of modern dance should remain prominent. Storytelling and themes are permissible but are not the main focus.
- Musicality: Music choices can vary, including acapella options, but performances must begin and end with clear audible cues. Having a specific title for the performance is optional.
- Acrobatics and Lifts: Acrobatic movements can be integrated into routines but should complement rather than dominate the dance. Gymnastic lines, involving multiple consecutive gymnastic moves, are not allowed. Lifts are prohibited in the Baby and Mini Kids categories.
- Props and Backgrounds: Stage props are permitted as long as they enhance the choreography without overshadowing it. However, backgrounds are not allowed to ensure focus remains on the dancers and their movements.
- Costume: Costumes should reflect the artistic nature of modern dance, being aesthetically pleasing, tasteful, and appropriate for the dancers' age divisions. They should support the overall theme or mood of the performance while allowing freedom of movement.

4.7 CONTEMPORARY

Contemporary dance brings new information about body and how the body works, offers new quality of movement, new shapes of body in area, brings new composition process and space for experiment. It can be performed barefoot, en pointe or in socks on stage. This category will also include the new commercial American contemporary styles, as seen in works by Mia Michaels, Sonya Tayeh and Erica Sobol.

- Characteristics and Movement: Contemporary dance emphasizes freedom of movement and expression, drawing inspiration from various dance styles and disciplines such as yoga, pilates, and martial arts. It focuses on communication and expression through non-choreographic movements influenced by compositional philosophy.
- Musicality: Similar to modern dance, contemporary dance allows for diverse music choices, including acapella options. Music should complement the choreography and contribute to the overall emotional impact of the performance. It may or may not be performed to music, sounds or nothing at all except the counts or breath of the dancers.
- Acrobatics and Lifts: While acrobatic movements may be incorporated, they should not dominate the dance, and gymnastic lines are prohibited. Lifts are permitted (except in Baby and Mini Kids categories) but should be used sparingly and in a way that enhances the choreography without overshadowing it.
- Props and Backgrounds: Stage props may be used to enhance the choreography, but backgrounds are not permitted. The focus should remain on the dancers and their movements.
- Costume: Costumes for contemporary dance should align with the artistic vision of the performance, reflecting its themes and mood while allowing for freedom of movement. They should be tasteful, age-appropriate, and visually appealing.

4.8 LYRICAL

Lyrical dance is a genre that blends elements of ballet, jazz, and contemporary dance, focusing on expressing emotions and telling stories through movement. It emerged in the late 20th century as a response to the desire for a more emotionally driven and expressive style of dance. Through fluid movement, emotive storytelling, and seamless integration of music and movement, lyrical dancers strive to convey powerful emotions and connect with their audience on a profound level.

- Characteristics and Movement: Lyrical dance routines should be characterized by fluidity, grace, and emotional intensity. Dancers often perform lyrical movements that flow seamlessly from one to the next, incorporating techniques from ballet and jazz while emphasizing storytelling and emotional connection.
- Musicality: Music plays a crucial role in lyrical dance, with choreography closely aligned to the emotional dynamics and lyrical themes of the music. Performances may feature a variety of musical styles, including contemporary pop, ballads, or instrumental pieces, as long as they support the emotional narrative of the dance.
- Acrobatics and Lifts: While acrobatic movements may be integrated into routines, they should complement the emotional expression of the dance rather than overshadowing it. Lifts are commonly used in lyrical dance to enhance storytelling and emotional impact, but they should be executed with sensitivity to the overall theme and mood of the performance. Lifts are prohibited in Baby and Mini Kids categories.
- Props and Backgrounds: Stage props may be used sparingly in lyrical dance to enhance the narrative or visual aesthetics of the performance. However, backgrounds should be minimal or nonexistent to maintain focus on the dancers and their emotional expression.
- Costume: Costumes for lyrical dance should reflect the emotional tone and narrative of the performance, with attention to detail and elegance. They should allow for freedom of movement while enhancing the visual impact of the dance. Costumes may feature soft, flowing fabrics and subtle embellishments to enhance the lyrical quality of the movement.

4.9 MUSICAL THEATRE/CHARACTER

Musical Theatre/Character is a versatile form of performance that seamlessly integrates acting and dance to convey the story and emotional content of a musical or character portrayal. Whether classical or contemporary, the choreography should effectively communicate the humor, pathos, love, anger, and other emotions inherent in the storyline. It encompasses a broad range of characters drawn from traditional ballets, opera, Broadway-style musical theatre, television, or video. From iconic figures like the Wolf from "Peter and the Wolf" to beloved storybook characters like Little Red Riding Hood, dancers have the opportunity to embody diverse roles. Costuming, music, and dance movements must align with the character being portrayed, ensuring authenticity and immersion in the performance.

- Characterization and Costume: The storyline, characterization, and costume must authentically reflect the chosen musical theatre piece or character portrayal. It is essential for the musical character to be recognizable through the costume, movements, and overall presentation.
- Styles and Examples: All styles of musical theatre, including classical and contemporary musicals, are permitted. Examples range from timeless classics like "Singing in the Rain," "Oklahoma," and "Cabaret" to modern hits such as "Mamma Mia," "Chicago," and "Wicked." Each performance should capture the essence and spirit of the chosen musical or character.
- Emotional Expression: The choreography should effectively convey the emotional depth and range of the characters and storyline. Dancers must adeptly portray a wide spectrum of emotions, including humor, love, sorrow, and excitement, through their movements and expressions.
- Props: Permitted as outlined under 2.11 PROPS
- Lifts: Permitted as outlined under 2.10 LIFTS

4.10 MAJORETTE

- Equipment, Costuming and Formation: Competitors may use batons and staffs. Formations must be uniformed with allowed functional deviations (e.g., leader's different attire, status marks, ranks, gender affiliations, etc.). Majorettes with staffs must wear classic uniforms with boots, caps, dresses, or blazers with skirts.
- Choreography and Music: Routines must be appropriate for family viewing. Approved choreography, costuming, and music must be used. Excessive vulgar or suggestive movements, words, costuming, or music will lead to disqualification. Teams may wear approved jewelry as part of their costume, including post stud earrings and hair accessories. Other jewelry like hoop earrings, bracelets, necklaces, rings, belly, tongue, and nose rings are prohibited.
- Footwear: Soled dance shoes or bare feet are acceptable. Wearing only socks and/or footed tights is prohibited.
- Age-Appropriate Costuming and Makeup: All costuming and makeup should be age-appropriate and acceptable for family viewing.
- Synchronization Evaluation: Synchronization of the entire formation will be assessed. Deviation from synchronization is allowed only by the formation leader, and exceptionally by individual groups within the formation. Any deviation from synchronization must be choreographed clearly, precisely, and visibly, and must fit into the overall synchronization of the routine.
- Rhythmic Consistency Evaluation: The rhythmic consistency of the entire formation will be evaluated. No member of the formation, including the leader, should deviate from the established rhythm. Exceptional pauses or deviations from rhythm are allowed only when necessary for specific dance expressions, such as stopping parade steps for staff technique segments.
- Music: The music must be a march or another melody in 2/4 (duple) or 4/4 (quadruple) time signature.
- Entry and Exit: Entry and exit segments of static choreography must not exceed 30 seconds each. Failure to comply will result in reduced overall impression scores. Specific timing guidelines apply to entry and exit segments of both parade and static choreography. These rules aim to ensure fair and consistent evaluation while maintaining the integrity and family-friendly nature of majorette performances.

4.11 POM POM

Routine demonstrating precision marching and sharp, definitive choreography. Must use pom pons for at least 75% of routine. Acrobatic elements and lifts (except for Mini Kids) are allowed. Stage props are allowed

4.12 FOLK/ETHNIC

In this discipline, dancers showcase routines inspired by ethnic styles of dance, such as Spanish, Hawaiian, polkas, gumboots, belly dance, and more. Folk dances embody the cultural expressions of people and regions, reflecting their traditions and ways of life. While original choreography is permitted, it is not mandatory. However, it's crucial to uphold the folkloric dance tradition.

- Costumes and music should authentically represent the cultural heritage of the country or region of origin. These may include a wide range of traditional dances from various nationalities, such as Polonaise, Polynesian, American Indian, Highland Fling, Flamenco, Japanese Candle Dance, Hindu, Tarantella, African, and more.
- Music: Performances are expected to feature traditional and authentic costuming and music, contributing to the overall evaluation of the routine. It is essential that the music reflects the specific nationality being represented, accompanied by corresponding costumes and characteristic movements, manners, and themes of the chosen folk genre.
- Props: Any stage props or accessories must be in line with the particular dancing style being portrayed (2.11 PROPS).
- Lifts: 2.10 LIFTS

4.13 BELLY DANCE

The Belly Dance discipline encompasses various styles and approaches to the art form:

BELLY DANCE/ORIENTAL (Classical Style Raqs Sharqi):

- Based on classical Raqs Sharqi, this style may incorporate elements of Oriental folk dances and styles, though these should not dominate.
- Acrobatic movements or lifts are prohibited, with the exception of the use of canes, finger cymbals, and "conventional veils."
- Musical accompaniment typically consists of classical instrumental works, with vocals possible. Modern or pop versions of music are allowed if they align with the principles outlined.
- Traditional oriental dance movements such as shimmy, waves, hip work, chest work, and dynamic steps are central, while gymnastic jumps or falls are not permitted.

SHOW BELLY DANCE/ORIENTAL Show:

- This stylr allows for choreography with compulsory show elements, where the original belly dance technique predominates.
- Oriental props and appropriate accessories like veils, Isis wings, saber, vases, knives, etc., are permitted, along with any type of costume.
- Acrobatic elements are forbidden
- Performances should include a plot development, with an introduction, culmination, and finale.
- Musical accompaniment can be any kind of music, and stage props and scenery may be used with limitations on timing.

ORIENTAL FOLK DANCE:

- Reflecting national features, traditions, and music, Oriental Folk Dance represents the cultural heritage of specific regions and countries.
- Forbidden to incorporate movements or techniques from other dance styles, such as jazz, modern, ballet, hip-hop, etc.
- Various styles include Saidi, Alexandrian, Khaleegy, Nubian, Dabke, Ghawazee, Shamadan, Falaahii, Bedouin, Moroccan, Tunisian, Algerian, Iranian, and others.
- Performances must use music, costumes, and movements characteristic of the particular folk genre being represented, with appropriate stage props belonging to the specific dancing style.

These styles offer a diverse range of expressions within the realm of Belly Dance, allowing for both traditional and innovative interpretations of the art form.

4.14 LATIN SHOW

- Characteristics and Movement: International Latin American dancestyle performances and only choreographies based on International Latin American dancestyle Samba, Cha Cha, Rumba, Paso Doble, Jive and Caribbean dances are accepted.
- Exhibition, Costumes and Music: Music can be authentic Latin music or any other type of Latin-inspired music of the competitor’s choice. Costumes may be Carnival, African, Futuristic, Street, Caribbean. Exhibitions may be in any one form, or a combination of two or more different styles, and may include theatrical movements.
- Lifts and Acrobatic elements are allowed, (2.10 LIFTS)
- Evaluation: Musicality, variety of dance and patterns, originality, total performance and individual choreography will be evaluated. It is very important to present harmony of idea, music, dance, choreography, costume and props in the presentation, as the entire image will be used in evaluating Latin Show performances.

4.15 DISCO DANCE

Solo category

- Performance Procedure: The first presentation is 30 seconds all dancers (max. 6 dancers) together, followed by a 1-minute performance of each dancer individually, and the final round with all dancers together is also 1 minute. Opening and final presentations allow adjudicators to compare dancers, and to ensure safety, adjudicators walk around the competition floor during these presentations.
- Music and Tempo: Dancers are perfoming on Organizer's music. Tempo ranges from 33 to 35 bars per minute, equivalent to 132 to 140 beats per minute.
- Characteristics and Movement: The dance style is free, allowing for a variety of movements, but Disco Dance steps and movements should be predominant.
- Acrobatic Movements: Acrobatic movements are permitted in the solo performance, but forbidden during the first and final rounds while all dancers perform together. Acrobatic elements should be seamlessly integrated into Disco Dance Free Style performances, complementing the routine without overshadowing it. Compulsory elements include turning rounds, jumps, looseness, and flexibility.

Disco Free Style competitions are not organized in Baby, Mini Kids, and Kids age categories.

This discipline provides dancers with the freedom to showcase their skills and creativity within the framework of Disco Dance, incorporating elements of acrobatics while maintaining the integrity of the style.

Duo, Trio, Group, and Formation

- Characteristics and Movement: Disco Dance movements must dominate all performances. The dance is free, and all styles of disco dancing are permitted.
- Lifts and Acrobatic elements are allowed (2.10 LIFTS) Acrobatic Movements: Acrobatic elements should be seamlessly integrated into Disco Dance Free Style performances, complementing the routine without overshadowing it. Compulsory elements include turning rounds, jumps, looseness, and flexibility.
- Music: Dancers perform to their own music. Musicality, dance variety and originality, synchronization, together with well-done and wellperformed, stage and individual choreography, will be highly evaluated. It is very important to present harmony of idea, music, dance and costume.

4.16 HIP HOP (SOLO/DUO BATTLE)

- Characteristics and Movement: Different dance styles of hip hop such as e.g. popping, locking, jazz rock, hype, krumping, dance hall, house dance is considered in this category. As Hip-Hop is a personal expression of emotions or situations and experiences. Violent and obscene expressions are forbidden. Includes hip-hop category, Eastern and Western styles such as: bounce, shake, (Harlem style), hype, funky styles (Locking, Popping, Boogaloo, Waving, Floating, Tutting, Ticking, Snaking, Air Posing, Sleepy style…), New style, Krumping, Dynamic Dance Styles (Uprock, toprock, downrock), Freezes, Foot and Floorwork.
- Duo: Both dancers should dance together, not only for themselves or one by one. Their performance should include synchronized steps such as Follow the Leader, shadow and mirror design, as well as patterns and dancing the same steps. A mixture of all possibilities is important.
- Performance Procedure: The first presentation is 1 minute all dancers (max. 8 dancers) together, followed by a 1-minute performance of each dancer individually, and the final round with all dancers together is also 1 minute. Opening and final presentations allow adjudicators to compare dancers.
- Music: First round 120 bpm, Second round 120 bpm, Third round 110 bmp - downbeat, groove. Dancers are perfoming on Organizer's music.
- Stage props, acrobatic elements and lifts are not allowed.

4.17 HIP HOP SHOW

- Categories: solo, duo, trio, group, and formation
- Characteristics: Different dance styles of hip hop such as e.g. popping, locking, jazz rock, hype, krumping, dance hall, house dance is considered in this category. As Hip-Hop is a personal expression of emotions or situations and experiences. Includes hip-hop category, Eastern and Western styles such as: bounce, shake, (Harlem style), hype, funky styles (Locking, Popping, Boogaloo, Waving, Floating, Tutting, Ticking, Snaking, Air Posing, Sleepy style…), New style, Krumping, Dynamic Dance Styles (Uprock, toprock, downrock), Freezes, Foot and Floorwork.
- Music and Performance: Abusive language and violent expressions are forbidden in music and performance. Dancers perform to their own music. Must be typically Hip Hop as it is currently known in the Hip Hop scene, including break beats.
- Groups and formations will be judged as a whole. Solo parts may be performed but must not dominate.
- Acrobatic elements and lifts are allowed but dancing must dominate. (2.10 LIFTS)
- Props are allowed (2.11 PROPS)

4.18 BREAKING

Solo/Duo Battle

- Performance Procedure: Knock out rounds (1vs1, 2vs2) by random selection in the program until the final round. 3rd and 4th dancer battle for the 3rd place.
- Technique and Elements: Crown, Headspin, Backspin, Turtle, Helicopter, Windmill, Bailey Windmill, Uprock, Freeze, Sixstep, One Hand Up, Swipe, Atomic, Flair, Holoback, Traxx, 99, variable footwork, etc. These elements, along with their diverse variations, constitute an integral part of the routine. Breakers are expected to incorporate keen 'breaks' to halt movement, isolations, breaking movements, and combinations of acrobatic maneuvers. The technical difficulty of executed elements, the seamless integration of movements (where acrobatic sequences flow into one another), and the demonstration of originality hold significant weight in the evaluation process. It is crucial for performers to showcase more than two distinct figures and elements. Additionally, if a figure is repeated, only the superior attempt will be considered for scoring.
- Acrobatic Movements and lifts: Permitted as outlined under 2.10 LIFTS
- Forbidden Movements: Elements and figures that, according to the dancer’s ability, are too difficult or that could lead to injuries or loss of life.
- Props are forbidden in the solo and duo battles

Trio/Group/Formation

- Technique and Elements: Crown, Headspin, Backspin, Turtle, Helicopter, Windmill, Bailey Windmill, Uprock, Freeze, Sixstep, One Hand Up, Swipe, Atomic, Flair, Holoback, Traxx, 99, variable footwork, etc. These elements, along with their diverse variations, constitute an integral part of the routine. Breakers are expected to incorporate keen 'breaks' to halt movement, isolations, breaking movements, and combinations of acrobatic maneuvers. The technical difficulty of executed elements, the seamless integration of movements (where acrobatic sequences flow into one another), and the demonstration of originality hold significant weight in the evaluation process. It is crucial for performers to showcase more than two distinct figures and elements. Additionally, if a figure is repeated, only the superior attempt will be considered for scoring.
- Acrobatic Movements and lifts: Permitted as outlined under 2.10 LIFTS
- Forbidden Movements: Elements and figures that, according to the dancer’s ability, are too difficult or that could lead to injuries or loss of life.
- Props are allowed (2.11 PROPS)

4.19 MTV COMMERCIAL

- Characteristics and Movement: MTV Commercial discipline is characterized by a fusion of diverse dance styles featuring newly crafted choreographies influenced by the impact of MTV, variety shows, popular singers, party dances, and club dances. This style encompasses a commercial approach to Jazz, blending elements of Jazz, Funk, Hip Hop, and other genres, commonly seen in both live performances and music videos. Additionally, it includes the Heels category. Emphasis is placed on presentation, style, expression, and overall performance, reflecting the dynamic and trendsetting nature of commercial dance.
- Musicality, variety of dance and dance patterns, originality, together with a well-done and well performed stage and individual/ORIGINAL choreography will be highly evaluated. It is very important to present harmony of idea, music, dance, choreography, costumes and props. Presentation and the entire image will be evaluated.
- Acrobatic Movements and Lifts: permitted as outlined under 2.10 LIFTS. Any floor gymnastic combinations that are composed of more than three (3) acrobatic elements should be kept to a minimum.
- Props as outlined under 2.11 PROPS

4.20 KPOP COVER

- Characteristics: K-pop Cover discipline revolves around performances that pay homage to the vibrant and dynamic world of Korean pop music, commonly known as K-pop. Participants in this discipline create covers of popular K-pop songs, emulating the choreography, style, and energy of the original performances. Key elements of K-pop Cover performances include precise choreography, synchronized movements, and attention to detail in replicating the original dance routines. Participants strive to capture the essence of the original K-pop artists, incorporating their unique mannerisms, expressions, and stage presence.
- Costuming and styling play a significant role in K-pop Cover performances, as participants aim to recreate the iconic looks and aesthetics associated with the featured K-pop groups or solo artists. This may involve intricate makeup, colorful outfits, and hairstyles inspired by the original performers.
- While staying true to the choreography and visual elements of the original K-pop songs, participants also have the creative freedom to add their own flair and interpretation to the performance. This can include personalized dance moves, formations, and artistic expression, allowing for individuality and creativity within the covers.
- K-pop Cover competitions often showcase a diverse range of performances, featuring solo acts, duets, or group performances. Participants may choose to cover songs from a variety of K-pop genres, including pop, hip-hop, R&B, and more, catering to different tastes and preferences within the K-pop fandom.
- Acrobatic elements and lifts as outlined under 2.10 LIFTS
- Props as outlined under 2.11 PROPS

4.21 SING&DANCE

- Characteristics: This discipline offers dancers a unique opportunity to exhibit their versatility and skill by combining singing and dancing in a seamless performance. Whether it's contemporary, hip-hop, jazz, or any other dance style, dancers have the freedom to express themselves artistically while delivering a live vocal performance. The synchronization of dance movements with vocal delivery adds an extra layer of complexity and excitement to the performance, captivating the audience with both visual and auditory elements.
- To ensure the quality of the performance, the organizer supplies a headset microphone, and dancers are required to arrive before the start of the competition to undergo a sound check.
- Acrobatic elements and lifts are forbidden
- Props as outlined under 2.11 PROPS

4.22 OPEN

- A choreography combined of more dance disciplines mentioned in this document. Emphasis should be placed on originality when combining different dance styles and techniques.
- Clear and pure dance technique in any chosen style is required.
- Acrobatic elements, lifts and props are allowed (2.10 LIFTS, 2.11 PROPS).

4.23 ARTISTIC PRODUCTION

A Production is defined as an elaborate theatrical presentation, dominated by dance, which may include International Dance Open disciplines or any combination of Ballet, Contemporary, Modern, Lyrical, Majorette, Latin Show, using a story, theme, or concept.

- Props and Scenery: There will be a designated window of 2 minutes for both setting up and dismantling scenic sets, backdrops, and stage props. All arrangements and disassemblies must be conducted by the stagehands appointed by the presenting school, club, or group for the production. The use of liquids or any other substances that may create litter, cause damage, or pose safety hazards to the dance floor or stage is prohibited. The use of fire or functional weapons is strictly forbidden.
- Minimal number of dancers is 16, and there is no maximum number.

4.24 URBAN PRODUCTION

A Production is defined as an elaborate theatrical presentation, dominated by dance, which may include International Dance Open disciplines or any combination of Hip Hop, MTV Commercial, Kpop, Locking, Popping, Krumping, Breaking, etc. using a story, theme, or concept.

- Props and Scenery: There will be a designated window of 2 minutes for both setting up and dismantling scenic sets, backdrops, and stage props. All arrangements and disassemblies must be conducted by the stagehands appointed by the presenting school, club, or group for the production. The use of liquids or any other substances that may create litter, cause damage, or pose safety hazards to the dance floor or stage is prohibited. The use of fire or functional weapons is strictly forbidden.
- Minimal number of dancers is 16, and there is no maximum number.

4.25 OPEN PRODUCTION

A Production is defined as an elaborate theatrical presentation, dominated by dance disciplines mentioned in this document. Emphasis should be placed on originality when combining different dance styles and techniques.

- Props and Scenery: There will be a designated window of 2 minutes for both setting up and dismantling scenic sets, backdrops, and stage props. All arrangements and disassemblies must be conducted by the stagehands appointed by the presenting school, club, or group for the production. The use of liquids or any other substances that may create litter, cause damage, or pose safety hazards to the dance floor or stage is prohibited. The use of fire or functional weapons is strictly forbidden.
- Minimal number of dancers is 16, and there is no maximum number.

4.26 SHOW PRODUCTION

A Production is defined as an elaborate theatrical presentation, dominated by dance, which may include International Dance Open disciplines or any combination of Show Dance, Jazz Dance, Tap Dance, Acro Dance, Musical Theater/Character, Latin Show using a story, theme, or concept.

- Props and Scenery: There will be a designated window of 2 minutes for both setting up and dismantling scenic sets, backdrops, and stage props. All arrangements and disassemblies must be conducted by the stagehands appointed by the presenting school, club, or group for the production. The use of liquids or any other substances that may create litter, cause damage, or pose safety hazards to the dance floor or stage is prohibited. The use of fire or functional weapons is strictly forbidden.
- Minimal number of dancers is 16, and there is no maximum number.

4.27 FOLK PRODUCTION

A Production is defined as an elaborate theatrical presentation, dominated by dance, which may include International Dance Open disciplines or any combination of Folk/Ethnic, Belly Dance using a story, theme, or concept.

- Props and Scenery: There will be a designated window of 2 minutes for both setting up and dismantling scenic sets, backdrops, and stage props. All arrangements and disassemblies must be conducted by the stagehands appointed by the presenting school, club, or group for the production. The use of liquids or any other substances that may create litter, cause damage, or pose safety hazards to the dance floor or stage is prohibited. The use of fire or functional weapons is strictly forbidden.
- Minimal number of dancers is 16, and there is no maximum number.

4.26 IMPROVISATION (SOLO)

Improvisation is a dance discipline in which the performer expresses themselves through spontaneous movement to previously unannounced music. The goal is to interpret the music freely and creatively, demonstrating musicality, technique, and personal expression without a fixed choreography.

- Category: solo
- Characteristics and Movements: Improvisation should highlight the dancer's individuality, creativity, and technical skill. Movements can be based on dance techniques such as Jazz, Modern, Lyrical, Contemporary, or even Hip Hop, depending on the music. The performance must not appear choreographed or pre-prepared.
- Music and Rounds: The music is chosen by the Organizer from an approved playlist and will not be announced in

  advance.
- Competition Procedure: Each dancer performs twice (Round 1 and Round 2). All dancers perform individually. Competitors must be present on stage at the time of their starting order; otherwise, they may be disqualified by the Head Judge.

Round 1 – Artistic: Music in lyrical, modern, or contemporary style. Dancers are expected to show emotion, control, and connection to the music.

Round 2 – Jazzy / Pop Rock: Music with higher energy, rhythm, and dynamic tempo. Dancers should demonstrate rhythm, precision, and strong stage presence.

- Each dancer performs one-minute improvisations in both rounds. Different music will be used for each dancer and each round.
- Acrobatic movements are allowed only in the second (jazzy/pop-rock) round and should not dominate the performance. Gymnastic lines are not permitted. They must be technically correct and used purposefully. Dangerous elements are strictly forbidden.
- Props and Equipment: Stage props, hand props, or floor props: Not permitted

- Costume and Appearance:
    - Simple black dancewear appropriate to the dancer's body shape is required.
    - Clothing must allow clear visibility of body lines and movement.
    - No decorative elements (glitter, stones, accessories, etc.) are allowed.
    - Costumes must be age-appropriate and in good taste.
    - Dancers may perform barefoot, in socks, or jazz shoes.
    - Costumes cannot be changed or removed during performance.
    - Hair and makeup must be neat and age-appropriate.
    - Glasses and hearing aids may be worn if required and must be secured properly.
- Evaluation Criteria
    - Dancers are judged according to the following five criteria:
    - Technique – control, balance, and movement quality
    - Musicality – connection and interpretation of rhythm and melody
    - Creativity – originality and freedom of movement
    - Performance – expression, emotion, and communication with the audience
    - Overall Impression – coherence and stage presence.

5 SCORING

Judges evaluate technique, composition, and overall impression of the choreography.

5: Poor – signifies inappropriate dance discipline, costume, theme, and/or music.

6: Not bad, but needs more work.

7: Average – Additional creativity is needed; the choreography may be a previously seen style.

8: Very good

9: Excellent

10: Outstanding: without any technical errors and excellent synchronization of dancers

5.1 TECHNIQUE

Technique encompasses the evaluation of the accurate execution of fundamental techniques for the specific discipline and style being assessed; demonstration of authentic style or nature of the performed dance; difficulty level of the figures used in the performance; precision in the utilization of basic and advanced rhythms; adaptability on the dance floor and (where applicable) collaboration with other performers; and synchronization with the music and (where applicable) fellow performers.

The dancers' ability to perform these aspects is of great importance, and competitors are advised to select movements, rhythms, and dances that they can execute at a competitive level.

Although each individual dance discipline has its unique technique that remains within the technique developed for that dance form, there are certain techniques that remain constant for all dance disciplines.

- Balance - (In Modern Dance, working off-balance is acceptable)
- Control
- Flexibility
- Fluidity of movement
- Agility (ability to move quickly)
- Musical timing (In Tap Dance, off-beat sounds are acceptable)

- Athleticism
- Strength
- Power
- Energy

5.2 COMPOSITION

Composition involves the assessment of movements, figures, variations, rhythms, lines, and circles, and (where applicable) patterns used in composing each routine, choreography, music, and performance. Variability and originality in using each component, the utilization of vertical and horizontal space, and the usage of the dance floor area are also evaluated in this dimension.

The following may be used in the Judge's evaluation of Composition:

- Use of music
- Use of space
- Use of dimensions or levels
- Appropriate music for the presented concept
- Appropriateness of steps to theme or music
- Appropriateness of style to theme or music
- Emotional content
- Technical level accessible to all dancers
- Age appropriateness in concept, movement, and style
- Creativity
- Originality
- Daring to be different
- Dramatic, visual, and theatrical effects
- The music must be suitable for the age group of the dancers. Explicit sexual lyrics and throat sounds are prohibited. All dancers must be aware of the lyrics in the music they use.

5.3 OVERALL IMPRESSION

Physical and emotional expression, presentation, communication with the audience, energy level of the performance, and the ability of the performance to impact observers are all extremely important for the overall impression. Other important aspects include props, costumes, makeup, and the general harmony of the idea in the choreography compared to the music, movements, costume, and other essential elements chosen for the dance.

The following criteria should be used in determining your score for the overall impression of the choreography: entertainment or audience appeal, originality and creativity of the concept, idea, or theme; appropriateness of the costume in relation to the concept along with creative costume changes, story, idea, or theme; inventive and creative visual effects using props and creative designs; acrobatic movements, lifts, and spectacular jumps, and other special effects are encouraged; the choreography should maintain its concept throughout the entire performance, and there should be harmony between the concept, music, choreography, and movement, and the choreography should be age appropriate for all dancers involved and should never be visually or audibly offensive to the audience. The judge must consider all of this when reaching the evaluation for the performance value.

The following questions should be answered in the judge's evaluation of the overall impression:

- Is it entertaining or interesting?
- Does it have a story, theme, concept, idea, or message?
- Does it thoroughly make use of the story, theme, concept, idea, or message throughout, both visually, emotionally, theatrically, and/or authentically?
- Is the costume, make-up and hair right for the choreography to enhance the overall presentation?
- Is the choreography in relation to the theme as it relates to the overall performance?

6 GOLD STARS PROGRAM

6.1 GENERAL

- Objectivity is key – Judges must evaluate the overall performance without favoring their own style or school.
- Stylistic neutrality – Judges specialized in a certain dance style must not push or favor their own style. Dancers of all styles must have equal opportunity.
- Judge diversity – When selecting judges for the Mini and Gold Stars, it is important that the panel includes experts from different dance disciplines.

6.2 MINI STARS

Age categories: Baby, Mini Kids, and Kids

- Criteria for entry into Mini Stars:
- Choreographies are evaluated separately after the main part of the competition.
- The minimum overall score must be between 8 and 10 points (rounded) for a choreography to even be considered for Mini Stars.
- The overall impression is considered, with emphasis on technique, scenography, stage presence, creativity, make-up, hair and potential.
- Choreographies do not necessarily have to be winners in their category; what is sought is overall excellence and a special stage moment.

Number of judges and qualification:

- If there are 3 judges – at least 2 must approve.
- If there are 5 judges – at least 3 must approve.
- If there are 7 judges – at least 5 must approve.

Scoring for Mini Stars selection:

- During special judging for Mini Stars, a range of 7 to 10 points is used.
- Scores are individual but are also considered in the context of the overall impression.

6.3 GOLD STARS

Age categories: Junior, Youth, Senior, and Senior+

- Criteria for entry into Gold Stars:
- Choreographies are evaluated separately after the main part of the competition.
- The minimum overall score must be between 8 and 10 points (rounded) for a choreography to be considered for Gold Stars.
- The overall impression is considered, with emphasis on technique, scenography, stage presence, creativity, make-up, hair and potential.

Number of judges and qualification:

- If there are 3 judges – at least 2 must approve.
- If there are 5 judges – at least 3 must approve.
- If there are 7 judges – at least 5 must approve.

Scoring for Gold Stars selection:

- During special judging for Gold Stars, a range of 7 to 10 points is used.
- Scores are individual but are also considered in the context of the overall impression.